

PIANO • VOCAL • GUITAR

BEST OF RED HOT CHILI PEPPERS

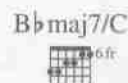


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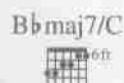
AEROPLANE

Words and Music by ANTHONY KIEDIS, FLEA,
CHAD SMITH and DAVID NAVARRO

Moderately fast



Piano accompaniment for the first system. The right hand plays chords and a melodic line, while the left hand plays a bass line. The tempo is marked 'Moderately fast'.



Piano accompaniment for the second system. The right hand plays chords and a melodic line, while the left hand plays a bass line.



Vocal and piano accompaniment for the third system. The vocal line is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "I like pleas-ure spiked _ with pain and mu-sic is my aer-o - plane. It's my aer - o -".



Vocal and piano accompaniment for the fourth system. The vocal line is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "plane. Song - bird sweet and so - ur Jane and".

C7 Gm11 C7

mu - sic is my aer - o - plane. It's my aer - o - plane. — Pleas - ure — spiked

Gm11 C7 Gm11

with pain. — That moth-er fuck-er's al - ways — spiked with pain.

C7 Gm7

{ Look-ing in — my own eyes, —
Sit-ting in — my kitch - en, —

C7 Gm7 C7

— hel - lo — I can't find the love I want. —
— hey girl — I'm turn-ing in - to dust a - gain. — My





Some-one bet-ter slap me be-fore I start to rust be-fore I start to
 mel-an-chol-y ba-by, the star of maz-zy, must push her voice in -





de-com- pose, _ Look-ing in my rear - view mir - ror,
 side of me. _ I'm o - ver - com-ing grav - i - ty. _ I'm






look-ing in my rear view mir - ror, _ I can make it dis-ap - pear, _
 o - ver - com-ing grav - i - ty. _ It's eas - y when you're sad to be. _






I can make it dis - ap - pear, have no fear.
 It's eas - y when you're sad, sad like me.

Gm11 C7



I like pleas - ure spiked _ with pain and mu - sic is my aer - o - plane.



Gm11 C7 Gm11



It's my aer - o - plane. Song-bird sweet and so - ur Jane and



C7 Gm11 C7



mu - sic is my aer - o - plane. It's my aer - o - plane. Pleas - ure _ spiked _



E♭sus2 F6(no3rd) Gm



_ with pain.



E \flat sus9 F5(add6) Gm

E \flat sus9 F5(add6) Gm

Just one note could make _ me float, could make _ me float a - way. _

E \flat sus9 F5(add6) Gm

One note from the song _ she wrote could fuck me where I lay. _

E \flat sus9 F5(add6) Gm

Just one note can make _ me choke, one note that's not a lie. _

E \flat sus9

F5(sus6)



Gm



Just one note could cut — my throat, one note could make me die.

Gm11



C7



I like pleas - ure spiked — with pain and mu - sic is my aer - o - plane.

Gm11



C7



It's my aer - o - plane.

Gm11



C7



Song - bird sweet and so - ur Jane and mu - sic is my aer - o - plane.

Gm11 3fr C7 Gm7 3fr N.C.

It's my aer-o-plane. Pleas-ure spiked with pain.

Gm7 3fr C7 G7 Play 8 times

Is my aer-o-plane.

(w/Gtr. Solo)

AROUND THE WORLD

Words and Music by ANTHONY KIEDIS, FLEA,
JOHN FRUSCIANTE and CHAD SMITH

Medium Funk/Rock

N.C.

The musical score is written for piano, guitar, and voice. It begins with a piano introduction marked 'N.C.' (No Chords) and a forte 'f' dynamic. The piano part features a half note G2. The guitar part features a series of eighth-note chords in the right hand and a bass line in the left hand. The vocal line includes a 'Who!' exclamation. The score is divided into four systems, each with a grand staff (piano and guitar) and a vocal line.

G7(no3rd)



All a-round the world, we can make time

8vb throughout

romp-in' and-a stomp-in', 'cause I'm in my prime. Born in the north and sworn to en-ter-tain ya,

'cause I'm down for the state of Penn-syl-van - ia. I try not to whine, but I must warn ya

'bout the moth-er-fuck-in' girls of Cal - i - for - nia. Al - a - bam - a ba - by said hal - le - lu - jah.

Good God, girl, I wish I knew ya. I know, I know for sure

loco

that life is beau - ti - ful a - round the world. Well, I know, I know

it's you. You say hel - lo and then I say I do.

G7(no3rd)



Come back, ba-by, 'cause I'd like to say I've

8vb throughout

been a-round the world, back from Bom - bay, Fox hole, love pie in your face,

liv-in' in and out of a big fat suit - case. Bon-a-fide ride, step a-side my john - son.

Yes I could, in the woods of Wis - con - sin. A - wake up the cake; it's a lake. She's kiss-in' me

Ab 4fr

as they do when they do in Sic - i - ly, I know, — I know —

loco

Gm 3fr Fm 3fr Cm 3fr

for sure — that life is beau - ti - ful a - round the world. —

Ab 4fr Gm 3fr Fm 3fr

Well, I know, — I know — it's you. — You say hel - lo and then I

Cm 3fr E5

(Lead vocals tacet 1st time) —————

say I do, — Who!

The first system consists of a treble clef staff with a long melodic line and a grand staff (treble and bass clefs) with piano accompaniment. The piano part features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

G7(no3rd)



The second system continues the musical piece with a treble clef staff and a grand staff. The piano accompaniment includes a triplet of eighth notes in the right hand and a bass line with a triplet in the left hand. The text "8vb throughout" is written below the bass staff.



The third system includes a treble clef staff with a long melodic line and a grand staff. The lyrics "Where you wan-na go? Who you wan-na be? A - what you wan-na do? Just come with me." are written below the treble staff.

The fourth system continues the musical piece with a treble clef staff and a grand staff. The lyrics "I saw God, then I saw the foun-tains. You and me, girl, sit-tin' in the Swiss moun - tains." are written below the treble staff.

Me oh my, oh, me and guy - o, fre - er than a bird, 'cause we're rock-in' O - hi - o.

A-round the world I feel du - ti - ful. Take a wife, 'cause life is beau-ti - ful.

Ab **Gm** **Fm**

I know, — I know — for sure. — Bing-bang, dong-gong, ging-gang, dong -

loco

Cm **Ab**

gong, bing - dang, — Well, I know, — I know —

Gm



Fm



it's you.

Bing - bang, dong - gong, ging - gang, dong -

8vb

Cm



Ab



gong, bing - dang,

Moth-er Rus - sia, do not suf - fer.

loco

Gm



Fm



I know you're bold e - nough. — I been a - round the world and I have

Cm



Ab



seen your love.

Well, I know, — I know —

Gm  3fr

Fm 

Cm  3fr

it's you. You say hel - lo and then I say I do.

8vb



Dm 



Dsus(add9)  2fr

Bb maj9/D 

Play 3 times



Dm 



Dsus(add9)  2fr

Bb maj9/D 



BEHIND THE SUN

Words and Music by FLEA,
ANTHONY KIEDIS, HILLEL SLOVAK,
JACK IRONS and MICHAEL BIENHORN

Moderate Rock
N.C.

The musical score for the first system of 'Behind the Sun' is written for piano. It features a 4/4 time signature and a key signature of three sharps (F#, C#, G#). The tempo/style is 'Moderate Rock' and the instruction is 'N.C.' (No Chords). The music begins with a bass line in the left hand, marked with a mezzo-forte (*mf*) dynamic. The right hand has a whole rest. The second system continues the bass line and introduces a treble line with eighth-note patterns. Chord diagrams for D major, A major, E/D, and E9 are provided above the treble staff. The system concludes with a 'N.C.' instruction and a whole rest in the treble.

The second system of the score contains the first verse of the song. It is divided into two measures, labeled '1' and '2'. The melody in the treble staff is accompanied by a steady eighth-note bass line in the left hand. Chord diagrams for E9 and a section marked '8' are shown. The lyrics are: 'One day, while bath-ing in the sea, / while I show-er in the rain, / is - land fly-ing through the sky, -'.

The third system of the score contains the second verse. The melody continues in the treble staff over the eighth-note bass line. The lyrics are: 'my talk - in' dol - phin spoke to me. / I watch my dol - phin swim a - way. / one day your son might ask you why.'

He spoke to me in sym-pho-ny, from
The one who lis - tens to the surf, can she
And if your son should be a girl, she

free-dom's peace be-neath the sea. N.C.
feel the pulse beat of the earth.
too might ask you of this world.

He looked at me, eyes full of love. Said,
And like my dol-phin swims so free, the
The sun shines sweet up - on your beach, and,

Yes, we live be - hind the sun. Be - hind the sun.
sun does swim in - to the sea.
yes, my dol-phin loves to teach.

E/D N.C. E9

D/A A/C# E/D N.C. E9

Be - hind - the sun, yeah, yeah, yeah, - yeah, -

D/A A/C# E/D N.C.

yeah, yeah, - yeah, yeah, - be - hind - the sun. { 1.,3. (Spoken:) The 2. Tacet

E9

sun goes up and the sun goes down, but like the heart of the sun, my heart continues to pound.







N.C. To Coda

Be - hind - the sun.



1 2

Now,




1



2

D.S. al Coda


An



CODA



Wow!



BREAKING THE GIRL

Words and Music by ANTHONY KIEDIS, FLEA,
JOHN FRUSCIANTE and CHAD SMITH

Jazz/Rock Waltz

f

8vb throughout

G A/G Bb/G C/G G7sus C/G

D/G G A/G Bb/G

C/G D/G G

A/G Bb/G C/G G7sus C/G D/G G

I am a man
Raised by my dad,

cut from the know.
girl of the day.

Rare ly do
He was my

friends come and then go.
man. That was the way.

Original key: G# major. This edition has been transposed down one half-step to be more playable.

G  A/G  Bb/G  C/G 


She _____ was a girl, _____ soft _____ but es -
 She _____ was the girl _____ left _____ a -



D/G  G  A/G  Bb/G 

tranged. _____ We _____ were the two, _____ our
 lone, _____ feel _____ ing the need _____ to



C/G  D/G  G 

lives _____ re - ar - ranged. _____
 make _____ me her home. _____



Bb  F  Gm  3fr

Feel - ing so good _____ that day. _____
 I don't know what _____ when or why. _____



Bb

F

A feel - ing of love
The twi - light of love had that ar -

Eb maj7

Gm

D7/A

day. }
rived. }

Twist - ing and turn - ing, your

Gm/Bb

Csus

Dsus

D7

feel - ings are burn - ing, you're break - ing the girl.

Gm

Adim

Gm/Bb

F/C

Eb maj7

She meant you no harm.

Bb+ Gm D7/A Gm/Bb F/C

Think you're so clever, but now you must sever; you're

D7 Gm Adim

break - ing the girl. He loves

To Coda ⊕

Gm/Bb F/C Ebmaj7

no one else.

1 D7 2 Eb7 D7

Gm13

Percussion solo ad lib.

1 - 7 Cm/Bb 8 Cm/Bb D.S. al Coda

CODA



Eb maj7



D7



else.

Gm



Adim



Gm/Bb



Csus



D7



Gm



D7/F



Gm/D



F



Eb maj7



Repeat ad lib. and Fade

D7sus



D7



Optional Ending

Gm



3fr

|| p

CALIFORNICATION

Words and Music by ANTHONY KIEDIS, FLEA,
JOHN FRUSCIANTE and CHAD SMITH

Moderately slow

Am(add2) F(add2) Am(add2)

mf

3 3

F(add2) Am(add2) F(add2)

Psy-chic spies _ from Chi-na try to steal your mind's e-la-tion, and

Am(add2) F(add2)

lit-tle girls _ from Swe-den dream of sil-ver screen _ quo-ta-tions, and

3

C G F Dm Am(add2)

if you want _ these kind of dreams, _ it's Cal-i-for-ni-ca-tion. _____

3

F(add2) Am(add2) F(add2)

It's the

Am(add2) F(add2)

edge of the world — and all of west - ern civ - 'li - za - tion. The

Am(add2) F(add2)

sun may rise in the east; at least it's set - tled in the fi - nal lo - ca - tion. It's

C G F Dm

un - der - stood — that Hol - ly - wood — sells Cal - i - for - ni - ca - tion. —



Pay your sur - geon ver - y well to break — the spell of ag - ing. Ce -



leb - ri - ty skin, is this your chin or is — that war you're wag - ing?



First born u - ni - corn.



Am Fmaj7

Hard - core _____ soft porn. _____

C G7 Dm Am C G Dm

Dream of Cal - i - for - ni - ca - tion. _____ Dream of Cal - i - for - ni - ca -

Am(add2) F(add2) Am(add2)

tion. _____

F(add2) Am(add2)

Mar - ry me, girl. — Be my fair - y to the world, be my

F(add2)

Am(add2)

ver - y own con - stel - la - tion. A teen - age bride with a ba - by in - side get - tin'

F(add2)

C

G

high - on in - for - ma - tion. And buy me a star on the boul - e - vard. It's

F

Dm

Am(add2)

F(add2)

Cal - i - for - ni - ca - tion. _____

Am(add2)

F(add2)

Am(add2)

Space may be the fi - nal fron - tier, but it's

F(add2)

Am(add2)

made in a Hol - ly - wood base - ment. And Co - bain, can you hear the spheres sing - in'

F(add2)

C

G

F

Dm

songs off sta - tion to sta - tion? And Al - de - ron's _ not far a - way; it's Cal - i - for - ni - ca - tion. _

Am

Fmaj7

Ooh. _

Am

Fmaj7

Born and raised by those who praise _ con - trol of pop - u - la - tion.

Am Fmaj7

Ev - 'ry - bod - y's been there and I don't — mean on va - ca - tion.

Am Fmaj7

First born un - i - corn.

Am Fmaj7

Hard - core — soft porn.

C G7 Dm Am C G7 Dm

Dream of Cal - i - for - ni - ca - tion. — Dream of Cal - i - for - ni - ca -

tion. _____ Dream of Cal - i - for - ni - ca - tion. _____

C G7 Dm Am To Coda

Dream of Cal - i - for - ni - ca - tion. _____ *Instrumental solo*

C G7 Dm F#m Dmaj7

F#m Dmaj7 Bm D A E

F#m Dmaj7 F#m Dmaj7

Bm D A E Bm D A E

Bm D A E Am(add2) F(add2)

Am(add2) F(add2) Am(add2)

De - struc-tion leads to a ver-y rough road, but it

F(add2) Am(add2)

al - so breeds cre - a - tion. And earth-quakes are, to a girl's gui - tar, they're

F(add2) C G

just an - oth - er good vi - bra - tion. And ti - dal waves - could-n't save the world - from

F Dm Am Fmaj7

Cal - i - for - ni - ca - tion. — Ooh. —

Am Fmaj7

Pay your sur - geon ver - y well to break — the spell of ag - ing.

Am Fmaj7

Sick-er than the rest, there is — no test, but this — is what you're crav - ing.

D.S. al Coda

CODA C G7 Dm

Dream of Cal - i - for - ni - ca - tion. —

GIVE IT AWAY

Words and Music by ANTHONY KIEDIS, FLEA,
JOHN FRUSCIANTE and CHAD SMITH

Funk/Rock

Am

X O G

4/4


f

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment, primarily using chords and single notes. The score is divided into two systems by a double bar line. The first system contains the first two measures, and the second system contains the next two measures. The music is written in a clear, legible font.

Am



What I've got, you've got to give it to your mam - ma. What I've got, you've got to give it to your pa - pa.



What I've got, you've got to give it to your daugh - ter. You do a lit - tle dance and then you drink a lit - tle wa - ter.

What I've got, you've got to get it, put it in you. What I've got, you've got to get it, put it in you.

What I've got, you've got to get it, put it in you. Reel-ing with the feel-ing, don't stop, con - tin - ue.

Re - al - ize I don't want to be a mi - ser. Con - fide with Sly; you'll be the wis - er.

Young blood is the lov-in' up - ris - er. How come ev-ery-bod-y want to keep it like the kai - ser?

Give it a-way. Give it a-way. Give it a-way now. Give it a-way. Give it a-way. Give it a-way now.

Give it a-way. Give it a-way. Give it a-way now. I can't tell if I'm a king-pin or a pau - per.

Greed-y lit - tle peo - ple in a sea of dis - tress. Keep your more to re - ceive your less.

Un - im - pressed by ma - te - ri - al ex - cess. Love is free love. Me say, "Hell, yes."

Low brow, but I rock a lit - tle know - how. No time for the pig-gies or the hoose - gow.

Get smart. Get down with the pow wow. Nev - er been a bet - ter time than right now.

Bob Mar - ley, po - et and a proph - et. Bob Mar - ley taught me how to off it.

Bob Mar - ley, walk-in' like he talk it. Good - ness me, can't you see, I'm gon - na cough it.

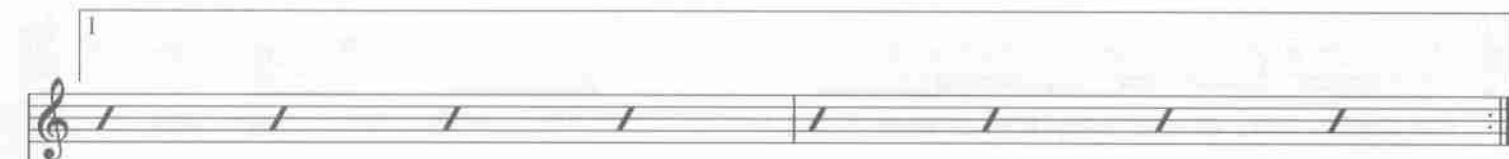
Give it a-way. Give it a-way. Give it a-way now. Give it a-way. Give it a-way. Give it a-way now.

Give it a-way. Give it a-way. Give it a-way now. Oh, oh, yeah.

Give it a-way. Give it a-way. Give it a-way now. Give it a-way. Give it a-way. Give it a-way now.

Give it a-way. Give it a-way. Give it a-way now. I can't tell if I'm a king-pin or a pau - per.

Em

*Backwards Guitar Solo*

Luck-y



Am



me, swim-min' in my a-bil-i-ty. — Danc-in' down on life with a-gil-i-ty. Come and



drink it up from my fer - til - i - ty. — Blessed with a buck-et of luck-y mo - bil - i - ty.

My Mom, I love her 'cause she love me. Long gone are the times when she scrub me.

Feel-in' good, my broth-er gon-na hug me. Drink-in' my juice, young love, chug-a-lug me.

There's a riv - er born to be a giv - er. Keep you warm, won't let you shiv - er.

His heart is nev-er gon-na with - er. Come on eve-ry-bod-y, time to de - liv - er.

Give it a-way. Give it a-way. Give it a-way now. Give it a-way. Give it a-way. Give it a-way now.

Give it a-way. Give it a-way. Give it a-way now. I can't tell if I'm a king-pin or a pau - per.



Backwards Guitar Solo



What I've got, you've got to give it to your mam - ma. What I've got, you've got to give it to your pa - pa.

What I've got, you've got to give it to your daugh - ter. You do a lit - tle dance and then you drink a lit - tle wa - ter.

What I've got, you've got to get it, put it in you. What I've got, you've got to get it, put it in you.

What I've got, you've got to get it, put it in you. Reel-ing with the feel-ing, don't stop; con - tin - ue.

Re - al - ize I don't want to be a mi - ser. Con - fide with Sly; you'll be the wis - er.

Young blood is the lov-in' up - ris - er. How come ev-ery-bod - y want to keep it like the kai - ser?

Am

Give it a-way. Give it a-way. Give it a-way now. Give it a-way. Give it a-way. Give it a-way now.



Give it a-way. Give it a-way. Give it a-way now. Give it a-way. Give it a-way. Give it a-way now.

This system contains the first two measures of the piece. The vocal line features a rhythmic pattern of eighth notes with 'x' marks above them, grouped in threes. The piano accompaniment consists of a treble and bass staff with various chords and single notes.



Give it a-way now. Give it a-way now.

This system contains measures 3 and 4. The vocal line continues with the same rhythmic pattern. The piano accompaniment features more complex chords and a rising melodic line in the right hand.



Give it a-way now. Give it a-way now.

This system contains measures 5 and 6. The vocal line continues with the same rhythmic pattern. The piano accompaniment features more complex chords and a rising melodic line in the right hand.



Give it a-way now. Give it a-way now.

This system contains measures 7 and 8. The vocal line continues with the same rhythmic pattern. The piano accompaniment features more complex chords and a rising melodic line in the right hand.

This musical score consists of five systems, each with a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef, and the piano accompaniment is written in two staves (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 3/4. The lyrics "Give it a-way now." are repeated under each system. The piano accompaniment features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The vocal line includes a triplet of eighth notes marked with an 'x' and a '3' above it. The score is arranged in a clean, professional layout with clear notation and lyrics.

Give it a-way now. Give it a-way now.

Give it a-way now. Give it a-way now.

Give it a-way now. Give it a-way now.

Give it a-way now. Give it a-way now.



First system of musical notation. The vocal line (treble clef) features a melody with eighth notes and rests, including a triplet of eighth notes marked with a '3' and the lyrics "Give it a-way now." The piano accompaniment (grand staff) consists of a right hand with eighth-note chords and a left hand with a simple eighth-note bass line.



Second system of musical notation. The vocal line continues the melody with the lyrics "Give it a-way now." The piano accompaniment maintains the same rhythmic pattern with eighth-note chords in the right hand and a steady eighth-note bass line in the left hand.



Third system of musical notation. The vocal line continues the melody with the lyrics "Give it a-way now." The piano accompaniment continues with eighth-note chords in the right hand and a steady eighth-note bass line in the left hand.



Fourth system of musical notation. The vocal line concludes with the lyrics "Give it a-way." The piano accompaniment features a final chord in the right hand and a triplet of eighth notes in the left hand, marked with a '3'. The system ends with a double bar line and repeat signs.

KNOCK ME DOWN

Words and Music by ANTHONY KIEDIS, FLEA,
JOHN FRUSCIANTE and CHAD SMITH

Moderately fast Rock

N.C.  N.C. 

mf

N.C.     

Nev - er too soon to

be through be - in' cool, too much too soon.

Too much for me, too much

for you. — You're gon-na lose in time. —

A5 5fr Bb5

Don't be a - fraid _ to show _ your friends _ that you hurt in - side, _ in - side. -

Em7 Bm7 2fr Am7 Em7 D5 5fr C5 3fr

Pain's part of life, _ don't hide be - hind your false pride, it's a

Em7 Bm7 2fr Am7

lie, your lie. — If you see me act-in' might - y, if you

B5 C5 3fr A5 5fr D5 5fr C5 3fr






see me get - tin' high, — knock me down. —








I'm not big - ger than life. — If you see me get - tin' might - y, if you













see me get - tin' high, — knock me down. —

To Coda ⊕











I'm not big - ger than life. —










I'm tired of be - in' un - touch -








a - ble, I'm not a - bove the love.



I'm part of you and you're part of me. Why did you go a - way?



Find - ing what you're look - in' for can end up be - in',

C#m7 4fr G#m7 4fr F#m9 2fr Em7 Bm7 2fr Am7

be - in' such _ a bore. _ I pray for you most ev -

C#m7 4fr G#m7 4fr F#m7 D.S. al Coda

'ry day, my love's with you. Now fly _ a - way. _ If you

CODA C G F#5 E5

I'm not big-ger than life. _ If you see me get-tin' might - y, if you

F#5 E5 C#m7 4fr G#m7 4fr

see me get-tin' high, _ knock me down. _

E5 B5 F#5 E5

I'm not big-ger than life. — If you see me get-tin' might - y, if you

F#5 E5 C#m7 G#m7

see me get-tin' high, — knock me down. —

E5 B5 C#5

I'm not big-ger than life. — It's so lone - ly when you

E5 B5

don't e - ven know — your-self. — It's so lone - ly.

Repeat and Fade

MY FRIENDS

Words and Music by ANTHONY KIEDIS, FLEA,
CHAD SMITH and DAVID NAVARRO

Moderately

N.C. *p* Dsus2 Dsus2/F G C

My friends are so de-pressed.

I feel the ques-tion of your lone-li-ness. Con-fide, 'cause

I'll be on your side; you know I will, - you know I will. -

Chords: Dsus2, Dsus2/F, G, C, Gsus, F6/9, Dsus2, Dsus2/F, G, C(add9), Dsus2, Dsus2/F, G, C(add9), Dsus2, Dsus2/F.

G C(add9) D Dsus2/F G C(add9)

Ex girl-friend called me up a - lone and
My friends are so dis-tressed and stand - ing
I heard a lit - tle girl, and what she

D Dsus2/F G C(add9) D Dsus2/F

des-p'rate on the pris - on phone. They want to give her sev - en years
on the brink of emp - ti - ness. No words I know of to ex - press
said was some-thing beau - ti - ful: "To give your love no mat - ter what."

G Csus2 C Asus2

for be - ing sad. }
this emp - ti - ness. } I love all of you —
is what she said. }

C D A(add2) C Asus2

hurt by the cold. — So hard, and lone - ly too, —

C D A(add2) To Coda ⊕ D Dsus2/F

when you don't know — your - self. —

G C(add9) D Dsus2/F

1

2

G F6 E G6

I - mag - ine me, —

F#7(add4) F C

taught by trag - e - dy. Re - lease is

Bsus F5 F7 D.S. al Coda

peace.

CODA

D F6/9 G9 C6/9

D F6/9 G(add4) C

Slower

Dsus2 F6 G Csus2 Dsus2 Dm6 D5 5fr

OTHERSIDE

Words and Music by ANTHONY KIEDIS,
FLEA, JOHN FRUSCIANTE and CHAD SMITH

Moderately






mf
R.H.

How long, — how long — will I slide?





Sep - a - rate my slide, — I don't, —





I don't be - lieve it's bad. —






C G To Coda Am

Slit - tin' my throat, it's all I ev - er. { I heard your voice through a
Pour my life in - to a

Em Am Em

pho - to - graph. — I thought it up, it brought up the past. —
pa - per cup. — The ash-tray's full and I'm spill - in' my guts. —

Am Em G

Once you know, you can nev - er go back. — I got - ta take it on — the
She wants to know, am I still a slut? — I got - ta take it on — the

Am

oth - er - side. —
oth - er - side. —

omit 1st time

Cen - tu - ries are what it
A scar - let star - let and she's

Em Am E

meant to me. — A cem - e - ter - y where I mar - ry the sea. —
in my bed. — A can - di - date for my soul - mate bled. —

Am Em G

A - stran - ger things could nev - er change my mind. — I got - ta } take in on — the
Push the trig - ger and I pull the thread. — I got - ta }

Am G Am G

oth - er - side. — Take it on — the oth - er - side. — Take it on. —

Am

1 2 D.S. al Coda

Take it on. —

CODA

E5

Cmaj7

E5

Cmaj7

E5

Cmaj7

Turn me on, take — me for a hand — ride. Burn me out, leave —

E5

— me on the oth - er - side. — I yell and tell it that it's not my friend. — I tear it

Cmaj7

Am

down. I tear it down and then it's born a - gain. _

Fmaj7

C

G

Am

Fmaj7

C

G6

How long, _ how long _ _ _ _ _ will I slide? Sep - a - rate the

Am

Fmaj7

C

side, _ _ _ _ _ I don't, _ _ _ _ _ I

G Am Fmaj7 C

don't be - lieve it's bad. _____ Slit-tin' my throat, it's all _

G Am Fmaj7

_____ I ev - er had. How long? I don't, _

C G Am

_____ I don't be - lieve it's bad. _____

Fmaj7 C G A5 5fr

_____ Slit - tin' my throat, it's all _____ I ev - er.

SCAR TISSUE

Words and Music by ANTHONY KIEDIS, FLEA,
JOHN FRUSCIANTE and CHAD SMITH

Moderately

(1., 3.) Scar tis-sue that I wish you saw. — Sar - cas-tic mis-ter-know-it - all. —
 (2.) Blood loss in a bath-room stall, — South-ern girl with a scar-let drawl. —

Close your eyes and I'll — kiss you 'cause — with the birds I'll share. —
 Wave good-bye to Ma — and Pa 'cause — with the birds I'll share. —

F  Dm7 

With the birds I'll share this lone - ly _____ view. _____ And

F  Dm7  To Coda 

with the birds I'll share this lone - ly _____ view. _____ And

F  Dm 

{ Push me up a- gainst the wall, _ young Ken-tuck - y girl in a push-up bra. _
Soft spo-ken with a bro - ken jaw, _ step out-side, but not to brawl. _

F  Dm 

Fall - in' all o - ver my - self to lick _____ your heart and taste _ your health. 'Cause {
Au-tumn's sweet, we call it fall. I'll make it to the moon if I have to crawl, And }

with the birds I'll share this lonely view. And

with the birds I'll share this lonely view. And

with the birds I'll share this lonely view. And

with the birds I'll share this lonely view. And

2 Dm D5 5fr

ly new.

C5 3fr D5 5fr

C5 3fr D5 5fr D.S. al Coda N.C.

CODA F Dm F

With the birds I'll share this lone - ly view.

This musical score is written for guitar and piano. It consists of five systems, each with a guitar staff and a piano staff. The guitar part features a melodic line with various chordal accompaniment, while the piano part provides a harmonic foundation with chords and arpeggios. The key signature has one flat (B-flat), and the time signature is 4/4.

System 1: The guitar staff begins with a Dm chord diagram (D minor, F5th fret, 1st string) and a C chord diagram (C major, 3rd fret, 1st string). The piano staff features a continuous eighth-note bass line in the left hand and a melodic line in the right hand.

System 2: The guitar staff starts with a Dm chord diagram. The piano staff continues the eighth-note bass line and the melodic line.

System 3: The guitar staff starts with a C chord diagram, followed by a Dm chord diagram. The piano staff continues the eighth-note bass line and the melodic line.

System 4: The guitar staff starts with a C chord diagram, followed by a Dm chord diagram. The piano staff continues the eighth-note bass line and the melodic line.

System 5: The guitar staff starts with a C chord diagram, followed by a Dm chord diagram. The piano staff continues the eighth-note bass line and the melodic line. The system concludes with a *rall.* (rallentando) marking.

SOUL TO SQUEEZE

from the Paramount Motion Picture THE CONEHEADS

Words and Music by ANTHONY KIEDIS, FLEA,
JOHN FRUSCIANTE and CHAD SMITH

Moderately, not too fast



mf

Gm7 B♭maj7 F Csus 3fr

Dm B♭maj7 Dm F C Gm B♭maj7 3fr

F C Dm B♭ Dm F C

I got a bad dis - ease. — From my brain is where —
 Oh, so po - lite, in - deed. — Well, I got ev - 'ry-thing.

Gm 3fr B♭ F C Dm B♭

— I bleed. — In - san - i - ty it seems —
 — I need. — Oh make my days a breeze. —






has got me by — my soul — to squeeze. —
 Take a — way — my self — de — struc — tion.






Well, all the love from me —
 To — day, love smiled on me. —
It's bitter, baby, and it's very sweet. A Holy roller coaster, but I'm on my feet.












with all the dy — ing trees — I scream. —
 Took a — way — my pain, — said please. —
Take me to the river. Lay me on your shore. Well, I'll be comin' back, baby. I'll be comin' back for more.






The an — gels in my dream, —
 All let your ride my be free. —

Dm  F  C  Gm  3fr. Bb 

had turned to de - mons of greed — that's mean, —
 You got - ta let it be, — oh yeah, —





I cannot forget, but I will not endeavor. Simple pleasures are much better, but I won't regret it never.

F  C  Dm(add9) 

Where I — go — I just don't know. — I got to, got to, got to

Bb  F  C 

take it slow. — When I find — my piece of mind —

Dm(add9)  To Coda  F/A  Bb 

I'm gon - na give you some of my good time. —

Chord diagrams for guitar are provided above the staff lines. The chords are: F, C, Dm, Bb, Dm, F, C, Gm, Bb, F, C, Dm, Bb, Dm, F, C, Dm, C, Dm, C, and Am/C.

2 Am B♭maj7 D.S. al Coda

CODA F/A B♭

my good time. _____

F C Dm(add9)

Where I go _____ I just don't know. _____ I might end up some-where in

B♭ F C

Mex-i - co. _____ When I find _____ my piece of mind _____

Dm(add9) F/A B♭ F

I'm gon - na keep it for the end of time. _____

SUCK MY KISS

Words and Music by ANTHONY KIEDIS, FLEA,
JOHN FRUSCIANTE and CHAD SMITH

Funky

Gm



Yeah. Oh yeah. —

8vb

f

8vb

(2nd time only)

Gm



2. (Hit me!)

(8vb)

8vb

(8vb)

(8vb)

§ Gm



Should have been could have been would have been dead if I

(8vb)

(8vb)

did-n't get the mes-sage go-in' to my head. — I am what I am.

Fm7

Most moth-er-fuck-ers don't give a damn. — Aw ba-by, think you can

F#m7

Gm

be my girl? I'll be your man. Some-one full of fun, do me 'til I'm well done.

Lit-tle Bo Peep com-in' from my stun-gun. Be-ware, take care;

Fm7



most moth-er-fuck-ers have a cold ass stare. Aw ba-by, please be there.

F#m7



Gm



Suck my kiss give me my share.

8vb

Bb7



E



G



A



Hit me; you can't hurt me. Suck my kiss.

(8vb)-----



To Coda ⊕

Kiss me. Please per-vert me. Stick with this. Is she talk-ing dirt-y?

A E G

Give to me — sweet sa - cred bliss. Your

A Gm

mouth was made to suck my kiss.

8vb

8vb

(8vb)

(8vb)

Look at me; can't you see? All I real-ly want to be

(8vb)

(8vb)

is free from a world _ that hurts _ me. I need re - lief.

Do you want me, girl, to be your thief? _ Aw ba - by, just for you I'd

Fm7

steal an - y - thing that you want me to. K - I - S - S - I - N - G. _

F#m7 Gm

Chick-a chick-a-dee, do me like a ban - shee. Low brow is how.

Fm7



Swim-min' in the sound of bow wow wow. — Aw ba - by, do me now.

F#m7



Gm



Bb7



Do me here, I do al - low. —

8vb



Hit me; you can't hurt me. Suck my kiss. Kiss me. Please per - vert me.



Stick with this. Is she draw-in' a curt - sey?

G A Bb7

Give to me — sweet sa - cred bliss. That mouth was made to... —

Gm 3fr

Guitar solo ad lib.

8vb

8vb

1 2

(8vb) (8vb)

D.S. al Coda

End solo

(8vb) (8vb)

CODA

A E G A

Give to me — sweet sa - cred bliss. That mouth was made to suck my kiss.

UNDER THE BRIDGE

Words and Music by ANTHONY KIEDIS, FLEA,
JOHN FRUSCIANTE and CHAD SMITH

Slow Rock ballad

D **F#**

mf

D **E** **F#**

F# **E** **B**

Some-times I feel like I
drive on her streets 'cause
hard to be-lieve that there's

C#m **G#m** **A** **E** **B**

don't have a part-ner.
she's my com-pan-ion. I
no-bod-y out there. It's

Some-times I feel like
walk through her hills 'cause she
hard to be-lieve that

C#m A E B

my on - ly friend — is the cit - y I live — in, the
 knows who I am. — She sees my good deeds — and she
 I'm all a - lone. — At least I have her love, the

C#m G#m A E B

cit - y of an - gels. Lone - ly as I — am, to -
 kiss - es me wind - y. I nev - er wor - ry. Now,
 cit - y, she loves — me. Lone - ly as I — am, to -

C#m A Emaj7 1 2,3

geth - er we cry. —
 that is a lie. — }
 geth - er we cry. — }

F#m E B F#m

I don't ev - er want to feel — like I did that day.

E B F#m

Take me to the place I love, _____ take me all the way. _

E B F#m

I don't ev - er want to feel _____ like I did that day.

To Coda

E B F#m E B

Take me to the place I love, _____ take me all the way, _____ yeah, _

C#m G#m A E B C#m A

yeah, yeah. _ It's

D.S. al Coda
(Take 2nd ending)

CODA



B

F#m

A

Am7

G6

Fmaj7

— take me all the way, — yeah, — yeah, — yeah. —

A

Am7

G6

Fmaj7

Oh, no — no no, yeah, — yeah. —

A

Am7

G6

Fmaj7

Love me, — I said, yeah, — yeah. —

E7

G6

A

C

One time. Un-der the bridge down-town

G6 Fmaj7 A Am7

is where I drew some blood. Un-der the bridge down-town

G6 Fmaj7 A Am7

I could not get e - nough. Un-der the bridge down-town

G6 Fmaj7 A Am7

for - got a - bout my love. Un-der the bridge down-town

G6 Fmaj7 A Am G6 Fmaj7 A

I gave my life a - way. Vocal ad lib.

last time - rit.

WARPED

Words and Music by ANTHONY KIEDIS, FLEA,
CHAD SMITH and DAVID NAVARRO

Medium Rock

N.C.

f

My

ten - den - cy for de - pen - den - cy is

of - fend - ing me.

It's up - end - ing me.

The first system of the musical score. The vocal line (treble clef, key of D major) contains the lyrics "It's up - end - ing me." The piano accompaniment (grand staff, key of D major) features a steady eighth-note bass line and a treble line that mirrors the vocal melody.

I'm pre - tend - ing, see, to be

The second system of the musical score. The vocal line continues with the lyrics "I'm pre - tend - ing, see, to be". The piano accompaniment maintains the same rhythmic pattern as the first system.

strong and free from

The third system of the musical score. The vocal line continues with the lyrics "strong and free from". The piano accompaniment continues with the same rhythmic pattern.

my de - pen - den - cy.

The fourth system of the musical score. The vocal line concludes with the lyrics "my de - pen - den - cy." The piano accompaniment continues with the same rhythmic pattern.

It's warp ing me.

The first system of the musical score. It consists of a vocal line (treble clef, key of D major) and a piano accompaniment (grand staff, key of D major). The vocal line has lyrics: "It's warp ing me." The piano accompaniment features a steady eighth-note bass line and a treble line with chords.

The second system of the musical score. The vocal line continues with a long note, indicated by a fermata. The piano accompaniment continues with the same eighth-note bass line and treble line.

Ho!

The third system of the musical score. The vocal line has a short note, indicated by a fermata, with the lyric "Ho!". The piano accompaniment continues with the same eighth-note bass line and treble line.

The fourth system of the musical score. The vocal line continues with a long note, indicated by a fermata. The piano accompaniment continues with the same eighth-note bass line and treble line.

So much I love, so rare

to dare, a

fraid of ev er be

ing there.

Take me home; I need

The first system of the musical score. The vocal line is in G major (one sharp) and 4/4 time. It begins with a half note G4, followed by a quarter note A4, then a half note B4, and finally a half note G4. The piano accompaniment consists of a continuous eighth-note pattern in the left hand and a half-note pattern in the right hand.

re - pair. Take

The second system of the musical score. The vocal line continues with a half note G4, followed by a quarter note A4, then a half note B4, and finally a half note G4. The piano accompaniment continues with the same eighth-note pattern in the left hand and half-note pattern in the right hand.

me, please, to an - y - where.

The third system of the musical score. The vocal line continues with a half note G4, followed by a quarter note A4, then a half note B4, and finally a half note G4. The piano accompaniment continues with the same eighth-note pattern in the left hand and half-note pattern in the right hand.

The fourth system of the musical score. The vocal line continues with a half note G4, followed by a quarter note A4, then a half note B4, and finally a half note G4. The piano accompaniment continues with the same eighth-note pattern in the left hand and half-note pattern in the right hand.

Chords: Dsus, D, Dsus, D, Dsus, D, Dsus

De - scend all the way, -

all the way. — Ho!

N.C.

De - scend - ed from -

de - ment - ed men, — Strug -

gle _____ with the art _____ of _____ Zen. _____

_____ Please _____ don't look too _____ close at

me. _____ You _____ might not _____ like _____ what _____



_____ you see. _____ She said, _____

all the way, all the way ev - 'ry day.



Warped and scared of

Dsus D



be - ing there, of be - ing there.

Dsus D Dsus2 Dsus D D5 5fr Dsus D D5 5fr



To Coda

D7sus Am7



Play 4 times

Dsus  D 



Em11 



Crav - ing sends me



crawl - ing, oh. Beg for mer - cy.



Does it — show, — a va — can —

cy that's — full — of holes? — Hold —

— me please; I'm — feel — ing cold. She

D5 5fr

D.S. al Coda

CODA



N.C.

Play 3 times

Play 3 times

C#sus C# G#m

First system of musical notation. The treble clef staff contains a series of chords and melodic lines. The bass clef staff provides a harmonic accompaniment. The key signature has three sharps (F#, C#, G#).

E(add4)

Second system of musical notation. The treble clef staff features a long melodic line with a slur. The bass clef staff continues the accompaniment. The key signature remains three sharps.

F#9

Third system of musical notation. The treble clef staff shows a melodic line with a slur. The bass clef staff continues the accompaniment. The key signature remains three sharps.

A7

Fourth system of musical notation. The treble clef staff shows a melodic line with a slur. The bass clef staff continues the accompaniment. The key signature remains three sharps.

Slower

Asus

A7

Em

E

Fifth system of musical notation. The treble clef staff shows a melodic line with a slur. The bass clef staff continues the accompaniment. The key signature remains three sharps. The system concludes with a double bar line.